

The
Cleveland
Museum
of Art



May

Members Magazine

Current Exhibitions

GIFTS OF THE NILE: ANCIENT EGYPTIAN FAIENCE

Cover: *The magnificent Carnarvon Chalice from Gifts of the Nile, the finest of its kind in existence, is made in the form of a blue lotus flower, symbol of rebirth (Metropolitan Museum of Art, New York, Purchase, Edward S. Harkness Gift 26.7.971).*

Gallery 101, May 10–July 5
Exploring the mysteries of an ancient craft
Cleveland showing sponsored by Ameritech

AMERICAN DRAWINGS FROM THE PERMANENT COLLECTION

Galleries 109–112, through July 12
120 extraordinary works from 1790 to the present
Patron sponsors Mr. and Mrs. Michael J. Horvitz

ABELARDO MORELL PHOTOGRAPHS: PICTURED PAGES

Gallery 105, through May 27
Light transforms the pages and bindings of books

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education
A history in archival photographs
Patron Sponsors Mary and Leigh Carter

ANDREA MODICA PHOTOGRAPHS: TREADWELL

Gallery 105, May 30–August 9
Images of unflinching scrutiny and humane compassion



Costumes worn by the Kuba king, members of the royal family, and the nobility are spectacular, with raffia fiber cloth, leopard skin, feathers, glass beads, and cowrie shells combined in splendid ensembles for ceremonial roles. This early 20th-century beaded belt from Democratic Republic of Kongo (John L. Severance Fund 1994.87) is this month's Object in Focus, on view outside the director's office through May 24.

From the Director

Dear Members,

Sherman Lee celebrated his 80th birthday in April. When I began in the art historical profession in the late 1960s Sherman Lee was the embodiment of what a museum director was all about: a brilliant, bold, and assured scholar/connoisseur with a confident grasp of the broad range of aesthetic and institutional issues. And when I first became a museum director in 1981 I, like many others in our field, looked upon Sherman as a demi-god. The aesthetic and intellectual standards underlying his extraordinary 25-year tenure as director of the Cleveland Museum of Art continue to inspire our work although, as he would be quick to observe, the nature of museum life and the role of art museums in society have changed considerably since his retirement in 1983. Since then our former director hasn't acted very retired, involving himself in a variety of projects. Most recently he served in a principal curatorial role in organizing the ambitious exhibition of Chinese art at the Guggenheim Museum. We were delighted to welcome Sherman and Ruth here last spring. They hadn't been back in quite some time and were greeted with enthusiasm and affection by all who had a chance to see them. We look forward to their next trip north. Meanwhile, Sherman, please accept our best wishes on this milestone occasion!

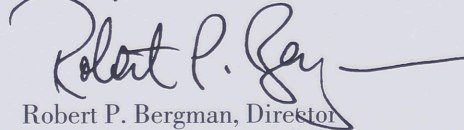
Sherman's pivotal role in the development of our fabled Asian art collection is highlighted in our newly published *Masterworks of Asian*

Art. Following a history of the collection's development, 100 works are illustrated and commented upon by Michael Cunningham, Stan Czuma, Anne Wardwell, and Keith Wilson. I hope many of you will want to own this handsome, single-volume selection of some of the finest works of Asian art in the museum.

Speaking of our Asian collection, following presentation of *Highlights of Asian Painting from the Cleveland Museum of Art* at the Nara National Museum, the show goes on view this month at Tokyo's Suntory Museum of Art. A remarkable "Cleveland confluence" occurs May 20 and 21, when during the run of our exhibition the Cleveland Orchestra performs in Tokyo—a testament to this city's international cultural reach. Our thanks go to the E. Rhodes and Leona B. Carpenter Foundation, primary sponsors of this unprecedented exhibition exchange which brings *Buddhist Treasures from Nara* to us this August.

The *Gifts of the Nile* members party is Saturday the 9th. We have reduced the number of tickets per half-hour to enhance the experience, so make sure to order your timed tickets early. Details are on page 14. I hope to see you there.

Sincerely,


Robert P. Bergman, Director



Sherman Lee
in the Japanese art
galleries

Gifts of the Nile

**GIFTS OF
THE NILE:
ANCIENT
EGYPTIAN
FAIENCE**
May 10–July 5

Take sand, add a little salt (natron), a touch of lime, and some colorant. Bake it, bury it, or glaze it, and you get Egyptian faience. Faience is as typically Egyptian as pyramids and obelisks; it is, in fact, older than the pyramids. The Egyptian word for it was *tjehenet*, “that which is dazzling, gleaming,” like the sun in the sky. It was prized for its brilliant luster, and although the ingredients were not in themselves precious, the recipe for combining them, then firing them, carving them, and adding details, was a well-kept secret, a sort of

alchemical process of transforming base elements into a substance simulating precious gems. Even now, though we can approximate the substance, we cannot manipulate it so as to produce consummate works of art such as those manufactured by highly skilled ancient Egyptian artisans for more than 5,000 years.

Gifts of the Nile, the first exhibition exclusively devoted to this lost art, includes approximately 200 works—dating from 5500 BC to AD 200—from 30 lenders, both museums and private collections, in Europe and America. Quality

Thoth, the god of writing who recorded the judgment of the dead, appears here with the head of an ibis, his sacred bird (about 664–30 BC, Myers Museum, Eton College, with permission of the Provost and Fellows, ECM 1587). The statuette is

unusual because the god is nude, his body voluptuously modeled in the late Egyptian style, except for a pair of animal-headed slippers. Each animal was a god who opened the paths of the underworld for Thoth and protected him from dangers along the way.

The exhibition is organized by the Museum of Art, Rhode Island School of Design, with major support from the National Endowment for the Humanities, Carl and Carolyn Haffenreffer, and the National Endowment for the Arts. Additional funding has been provided by the Joukowsky Family Foundation, Textron Inc., and anonymous donors. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Cleveland showing is made possible by Ameritech. Promotional support is provided by The Plain Dealer and WMJI Majic 105.7.



Amulets like these were sewn to mummy bandages by means of three thread holes on the back of each. The four gods represented in these amulets (about 1075–945 BC, British Museum, London, EA

26230) protected and were each identified with one of the dead person's internal organs: the liver, lungs, stomach, and intestines.



was the sole selection criterion; only the best is represented.

While faience could be made in a variety of shades, the most predominant were blue and green—colors of symbolic value for the ancient Egyptians. For example, there were many words for green in ancient Egyptian. One, *renpy*, also meant “young, vigorous”; another, *wadj*, meant “fresh, healthy, and happy.” Faience, then, acquired or was purposely designed to evoke the very qualities that the Egyptians most prized both in funerary articles and in everyday life.

Faience was a sumptuous material and thus suitable for kings. Perhaps its earliest use on a large scale was for interior decoration. When King Djoser built as his eternal resting place the Step Pyramid at Saqqara, the first monumental stone edifice built in Egypt or anywhere else, he lined the subterranean corridors with green faience tiles. A reconstructed panel of these tiles is featured in the first room of the exhibition, devoted to early uses of faience.

Later pharaohs followed Djoser's example. The palaces of Ramesses II at Qantir and of

Ramesses III at Tell el-Yahudiya and Medinet Habu were brilliantly decorated with multi-colored faience tiles depicting friezes of lotus blossoms, images of Egypt's vanquished enemies, and inlays of pharaoh's name to spectacular effect. Statues of the king were also made of faience, and it was a prized material for royal gifts. Objects such as these are displayed in the exhibition's second section.



The sections of the exhibition that follow are devoted to women's use of faience, faience in daily life, and funerary uses. There you will see deluxe perfume jars, fantastic tableware, colorful jewelry, amulets to protect the living and the dead, funerary statuettes (called shawabtys), and bead-net shrouds for mummies. The exhibition closes with a section dedicated to the technical aspects of faience based on the latest research, to which our museum's conservation department has made a significant contribution (see the article by Patricia Griffin in this issue).

■ Lawrence M. Berman, Curator of Egyptian and Ancient Near Eastern Art

The interior of the brilliantly glazed bowl above shows a young girl playing a lute (AD 14, Rijksmuseum van Oudheden, Leiden). She sits on a cushion beneath an arbor of grape vines, lotus

buds, and blossoms draped over her elbows. The monkey tugging at her girdle and the tattoo on her right have erotic overtones linking the young girl with Hathor, the goddess of love and beauty.

The Temptation of Buddha by Mara and His Daughters (Leonard C. Hanna Jr. Fund 1997.151) is a first-rate example of Gandharan stone relief,

characteristic of the mature Gandharan style which dates from the second to third century.



East Meets West

The Greco-Roman style of Gandhara, which developed in the aftermath of the Alexandrian invasion of northwest India and flourished there during the first three centuries of the Christian era, holds an important place in the development of Indian Buddhist sculpture. The style took its name from the region around the Peshawar Valley, known in ancient times as Gandhara (present-day Pakistan and Afghanistan). This territory was part of a network of trade routes connecting China and Central Asia with the Mediterranean world and ultimately Rome. Consequently, it was a melting pot of cross-cultural influences from the West, Iran, India, and the Far East.

Gandharan style drew upon all those sources but its dominant influence at first was philhellenic, reflecting the impact of Greek culture on the region in the three centuries after the invasion of Alexander the Great, then more directly Roman during the later period. Nonetheless, the style reveals enough individual character to be considered more than simply a provincial version of Greek or Roman art.

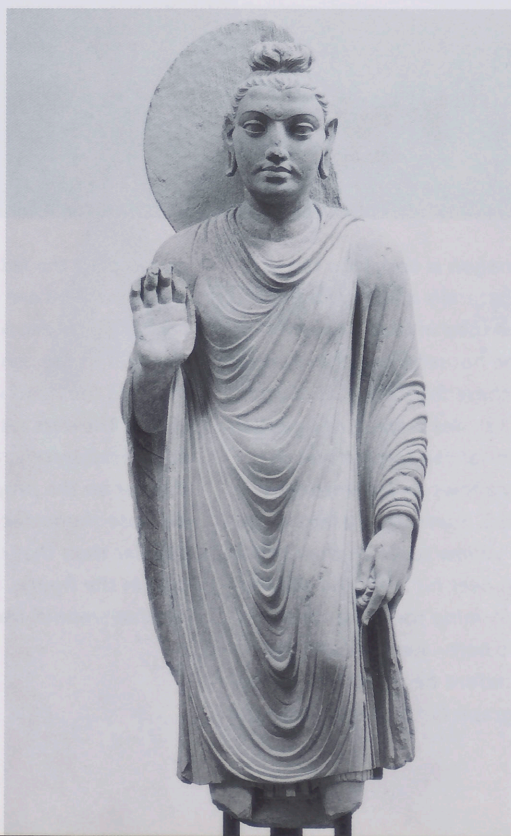
During the Gandharan period, Buddhism propagated widely. Religious objects were produced in mass quantities, and quality frequently suffered. The museum's recently acquired stele—unusual in its aesthetic superiority—falls into a category of bas-relief sculptures that decorated Buddhist monuments in great profusion.

They took as their subject the life of the historical Buddha, Shakyamuni, who was venerated by Hinayana Buddhism, the form popular in Gandhara. In later Buddhism (which venerated Buddha as a god), larger, detached icons of Buddha gained greater popularity. While the museum has in its collection several of those spectacular large images, relief sculpture has been represented rather inadequately until now.

The imagery in the museum's stele refers to the plot by the demon Mara and his beautiful temptress daughters to prevent Buddha's enlightenment while he meditated under the bodhi tree. The tree, shown in the center with charmingly depicted foliage, divides the composition in two. Buddha stands at the viewer's left, surrounded by attendants. He is youthful and beautiful, conveying a sense of spirituality resulting from the victory over his tormentors. Facing him on the opposite side of the bodhi tree is Mara (here shown as an arrogant, youthful nobleman) in the company of his daughters, whose efforts to seduce Buddha proved futile.

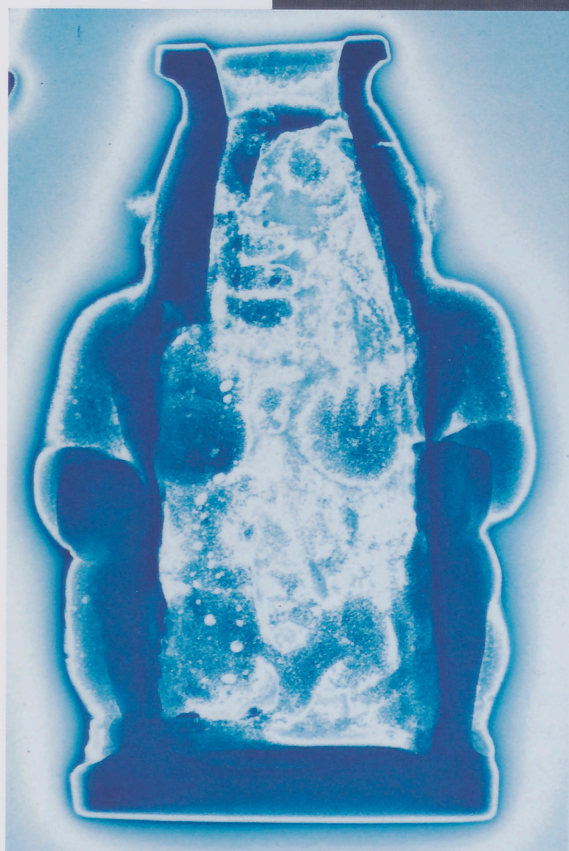
The composition is large by relief standards, and deeply carved, giving the sculpture a marked three-dimensional quality. The carving is sensitive and beautifully rendered, portraying the scene with a great sense of narration and drama.

■ Stanislaw J. Czuma, George P. Bickford
Curator of Indian and Southeast Asian Art



This earlier Gandharan stone relief from about AD 100 depicts Buddha's miracle at Sravasti (Andrew R. and Martha Holden Jennings Fund 1975.102). Note that the folds of the garments are marked only by incisions.

The museum's Standing Buddha (Shakyamuni) (Gift of Morris and Eleanor Everett in memory of Flora Morris Everett 1972.43) represents a life-size detached sculpture in the mature Gandhara style. Buddha's relaxed posture and the raised ridges of drapery are reminiscent of the figure in The Temptation of Buddha by Mara and His Daughters.



Scientific analysis is decoding the rich variety of materials and methods of construction used in objects like this figure of the household god Bes (about 600 BC, Purchase from the J. H. Wade Fund 1995.13). Bes is made of Egyptian blue, a material like faience whose malleability allows an extraordinary level of detail. Some decorative components—the yellow spots on the cheetah skin thrown over his back and the red highlights forming the ear ornaments, tongue, and belt—were colored independently before being attached. The xero-radiograph (left) provides specific

clues about the fabrication. The small white bubbles are characteristic of the molding process, and the abrupt changes in the contours on the interior indicate the head was molded separately. The ears are solid and were added separately; the white line above the ear on the proper left is a crack. Because the surface of the rim is more regular than that of the walls deep within the figure, tools must have been used to smooth the rim.

Faience: A Lost Art

Aside from its inherent and timeless beauty, faience is an amazing technical achievement. Ancient Egyptian craftsmen crushed sand and salt, then added a bit of pulverized limestone and copper, which when fired produced the brilliant blue glaze associated with faience. These materials were mixed in different proportions to create Egyptian blue, the world's first synthetic pigment, which also was used to make objects with a matte blue surface similar in appearance to the precious stone lapis lazuli. For more than 5,000 years they adapted and improved upon these simple recipes to create objects that reflect both technical virtuosity and magical opulence. The process still retains its magic and mystery for modern-day scholars.

In order to understand how the ancient Egyptians made faience and Egyptian blue, conservator Mimi Leveque of the Rhode Island School of Design and I had to become modern faience craftsmen. A number of experiments varying the amount of sand, salt, stone, and colorant helped to decipher the range of techniques used to create the masterpieces in *Gifts of the Nile*. Our collaboration is reflected in the technical section of the exhibition.

Work at the Cleveland Museum of Art was begun as part of the research for a catalogue of the museum's Egyptian collection, to be published later this year. The faience experiments have been an ongoing activity at the nearby facilities of the Cleveland Institute of Art with the aid of Kelly Palmer, ceramics instructor for CIA's

continuing education program. Three different glazing processes have been successfully reproduced. Simple objects using the institute's collection of molds were created in order to understand the effects of different types of mixtures. Some modeling, carving, and joining of separately made components has also been attempted. The next stage of this work will be to make actual replicas of CMA objects to test theories about manufacture.

Scientific analysis has proved to be a vital component of the project. Using small samples taken from real objects in the museum and large samples taken from experimental reproductions, the microscopic structure of the material

is examined and analyzed with the aid of the scanning electron microscope—a machine capable of magnifying samples by many thousands. This research has been a collaboration between the museum and skilled professionals at the Materials Science Division of NASA Lewis Research Center, who have developed their own appreciation for the technical mastery of the ancient Egyptians while consulting on the project. Images taken by microscopists Serene Farmer and Duane Dixon at NASA and John Sears at Case Western Reserve University are featured in the technical section of the exhibition. All of this experimental and analytical work may help to unravel the mysteries held by these ancient and precious works of art.

■ Patricia Griffin, Assistant Conservator of Objects

Patricia Griffin looks for evidence of how a pyxis and its lid were manufactured (around 1980–1540 BC, Gift of the John Huntington Art and Polytechnic Trust 1914.609). Her examination using a powerful microscope revealed that the object had two glazes. The colored salts used in the first glaze migrated unevenly to the surface during drying, creating a mottled appearance. The top glaze was applied to correct those irregularities.



Except where noted, all tickets are now available exclusively through the ticket center, in person or by phone at 216-421-7350 or 1-888-CMA-0033

Film

Remembering René Clair

From the mid-1920s to the late 1950s, René Clair was revered by film critics and moviegoers as one of the greatest directors in the world. His brisk, nimble comedies possess a graceful sense of movement and rhythm. Clair began in the silent era, making such consummate comic ballets as *Entr'acte* and *The Italian Straw Hat* (both showing the 6th). His first three sound films (*Under the Roofs of Paris*, the 13th; *Le Million*, the 20th; and *A Nous la Liberté*, the 27th) were models of how to incorporate voice, music, and sound effects into motion pictures, and became huge international hits. Though Clair's filmmaking career continued for the next 30-plus years in Britain, America, and France, he never again equaled the triumphs of this earlier era. Clair died in 1981; he would have been 100 this year. Each program \$6, CMA members \$3.

Friday Film Festival: Recent Favorites

Here, for those who missed them, are some acclaimed new international movies that recently played Cleveland. The movies represent



France (the restored *Contempt*, the 8th), the U.S. (*Riding the Rails*, the 15th), Russia (*Anna*, the 22nd), and Belgium (*La Promesse*, the 29th). Also included is a wild new Spanish comedy (*Mouth to Mouth*, the 1st) new to the city. Each film \$6, CMA members \$3.

Note: Film tickets are now available exclusively through the ticket center.

Above:
Clair's *Italian
Straw Hat*
Left: *Godard's
Contempt*



1 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00.

Artists help you make masks, costumes, floats, and giant puppets using papier mâché, cloth, and recycled materials. A workshop pass (\$45/family, \$20/individual) lets you attend any basic workshops. Kids under 15 must register and attend with someone older. Fees include parade entry. Register during workshops. Call ext. 483 if you have questions

Lecture 7:00 *Making Sense of American Drawings*. Henry Adams, CMA/CWURU

Film 7:00 *Mouth to Mouth* (Spain, 1995, color, subtitles, 105 min.) directed by Manuel Gomez Pereira, with Javier Bardem. A struggling actor takes a job as a phone-sex worker in this funny, frantic farce that was a sleeper hit in its native country. 35mm scope print. Cleveland theatrical premiere. **Rated R.** \$3 CMA members, \$6 others

2 Saturday

Basic Parade Workshop 1:30–4:30.

Fee. See Friday the 1st for details

Highlights Tour 1:30 *CMA Favorites*

3 Sunday

Basic Parade Workshop 1:30–4:30.

Fee. See Friday the 1st for details

Trideca Lecture 2:00 *Louis Comfort Tiffany and the English Furniture Reform Movement in America*. Milo Naeve. Free to Trideca members; guests \$10 (at door)

Lecture 3:30 *Philip Pearlstein* speaks about his work. Free for members, \$2 students, \$5 others

Gallery Talk 1:30 *Recent Acquisitions*. Joellen DeOreo (sign-language interpreted)

Early Music 3:30 *Oberlin Collegium Musicum*. Oberlin musicologist Steven Plank leads one of the great American choirs in a performance of Palestrina's Pope Marcellus Mass with interpolations of Gregorian chant in the pristine interior garden court. Arrive early; seating is limited

5 Tuesday

Highlights Tour 1:30 *CMA Favorites*

6 Wednesday

Gallery Talk 1:30 *A Kuba Beaded Belt*. Nicole Evans

Film 7:00 *The Italian Straw Hat* (France, 1927, b&w, silent with English intertitles, 108 min.) directed by René Clair, with Albert Préjean. Fully restored 35mm print of one of the silent era's great comedies: a classic farce about a man on the way to his wedding who must first replace a lady's straw hat. From the 19th-century play by Eugène Labiche and Marc Michel. Music track. Preceded at 7:00 by Clair's surrealist classic *Entr'acte* (France, 1924, 14 min.), a film made to be shown during the intermission of a Dada ballet. Features Erik Satie, Marcel Duchamp, and Man Ray. \$3 CMA members, \$6 others

7 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *A Kuba Beaded Belt*. Nicole Evans

Parade the Circle is June 13

This free community arts event is co-presented annually by the museum and University Circle Incorporated. For six weeks prior to parade day, participants create their own costumes, masks, and floats in public workshops at the museum or at their own locations. No written words, logos, motorized vehicles (except wheelchairs), or live animals (except humans) are allowed in the parade. Celebration-day festivities include entertainment and hands-on activities. Join the parade for \$2 per person; to be listed in the printed program, you must register by Sunday, May 24.

Public Workshops help you create your parade entry. A workshop pass (individuals \$20, families \$45) entitles you to attend basic workshops and more. Workshops are open to all ages; children under 15 must register with someone older. Registration fees include parade entry. Group rates and scholarship assistance are available.

In **Basic Workshops**, Fridays, Saturdays, and Sundays May 1 through June 12, artists help participants make masks, costumes, floats, and giant puppets using papier mâché, cloth, and recycled materials. **Special Focus Workshops** concentrate on *Batik* (starting Saturday the 9th), *Stiltwalking* (Saturday the 16th), and *Musical Instrument Making* (Friday, June 5). Fees vary; see daily listings for details or pick up a flyer at the museum.

Volunteers in Abundance are needed to help in advance and on parade day. To volunteer, to get answers to questions about the parade or related activities, or to register for the parade or workshops, call ext. 483 or stop in during any workshop. More detailed information on parade volunteer opportunities appeared in the April *Members Magazine*. The parade is sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council. Promotional support is provided by the *Plain Dealer*, Q104, 89.7 WKSU, and WKYC TV-3.



8 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00.

Fee. See Friday the 1st for details

Young Friends Fundraiser 6:00–9:00.

Gifts of the Nile Sneak Peek. \$45 YF members, \$55 others; call ext. 595

Film 7:00 *Contempt* (France/Italy, 1963, color, subtitles, 103 min.) directed by Jean-Luc Godard, with Brigitte Bardot, Michel Piccoli, and Jack Palance. A screenwriter adapts Homer's *Odyssey* as his marriage breaks up. Restored 35mm scope print! \$3 CMA members, \$6 others

Strumming and Lecturing 7:00 *The Banjo in America: A Musical and Cultural History*. Tracing the banjo's 250-year history from West Africa to the New World, virtuoso and lecturer Bill Evans performs music from the 1700s to the present on vintage instruments. Recital hall seating is limited; get tickets (\$6, \$3 CMA members) through the ticket center

9 Saturday

Batik Workshop 10:00–12:30. Make a parade costume or banner. \$15 with parade pass, \$25 without pass; includes 1 square yard of fabric; more fabric at cost

Basic Parade Workshop 1:30–4:30.

Fee. See Friday the 1st for details

Members Day 10:00–5:00 *Gifts of the Nile* (timed tickets; reserve early)

Highlights Tour 1:30 *CMA Favorites*

Members Party 7:00–11:00 *Gifts of the Nile* (party tickets required)

Highlights Tour 1:30 *CMA Favorites*

Members Party 7:00–11:00 *Gifts of the Nile* (party tickets required)

10 Sunday

Gallery Talk 1:30 *A Kuba Beaded Belt*.

Nicole Evans

Basic Parade Workshop 1:30–4:30.

Fee. See Friday the 1st for details

12 Tuesday

Highlights Tour 1:30 *CMA Favorites*

13 Wednesday

Gallery Talk 1:30 *Pablo Picasso and His Career*. Vivian Kung

Film 7:00 *Under the Roofs of Paris* (France, 1929, b&w, subtitles, 96 min.) directed by René Clair, with Albert Préjean and Gaston Modot. Restored landmark musical about a street singer,

his best friend, and the girl they both love. \$3 CMA members, \$6 others

Archaeology Lecture 7:30 *Whose Party? Symposia in 5th-Century Athenian Art*. Thomas Carpenter, Ohio University

14 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Pablo Picasso and His Career*. Vivian Kung

15 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshops 6:00–9:00.

Fee. See Friday the 1st for details

Film 7:00 *Riding the Rails* (USA, 1997, color, 72 min.) directed by Michael Uys and Lexy Lovell. Extraordinary account of 250,000 men and women who left home and rode the rails during the Great Depression. Winner of the Los Angeles Film Critics award for best documentary of 1997. \$3 CMA members, \$6 others

16 Saturday

Batik Workshop 10:00–12:30. Fee. See Saturday the 9th for details

Stiltwalking Weekend 1:30–4:30 Try walking on stilts—Canadian parade artists Brad Harley and Rick Simon show you how. Free to all, priority to parade pass holders; children must be at least 10 years old. Register this weekend for training workshops that begin Saturday the 23rd

Basic Parade Workshop 1:30–4:30. Fee. See Friday the 1st for details

Highlights Tour 1:30 *CMA Favorites*

17 Sunday

Stiltwalking Weekend 1:30–4:30 (see yesterday's listing)

Basic Parade Workshop 1:30–4:30. Fee. See Friday the 1st for details

Gallery Talk 1:30 *Pablo Picasso and His Career*. Vivian Kung

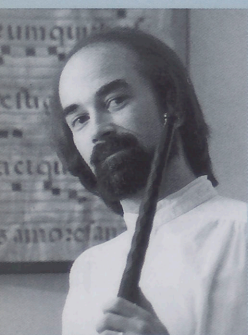
Members-only Lecture 3:00 *Adventures in Sudan*. Lawrence Berman. \$2 for members and guests

Family Express 3:00–4:30 *Animals of Egypt*. Egyptian deities are identified by animal heads—make your own mask in this free drop-in workshop for all ages



Concerts and Recitals

The 1998–99 Gala Subscription Series features outstanding performances by internationally acclaimed soloists and ensembles on Wednesday evenings from autumn through spring. Contralto *Ewa Podleś*, the *American String Quartet*, the early music trio *Legêne, Gibbons, and Kuijken*, pianist *Yakov Kasman*, tenor *Christoph Prégardien*, the percussion ensemble *Nexus*, violist *Kim Kashkashian* with pianist *Robert Levin*, and *Quatour Mosaïques* are among the outstanding musicians appearing. Watch for a brochure in June. Starting in September, all concert tickets will be sold through the ticket center.



The final **Vatican Treasures Concert** is Sunday the 3rd at 3:30 in the garden court as *Stephen Plank* and the *Oberlin Collegium Musicum* offer Palestrina's Pope Marcellus Mass and Gregorian chant.

Complete details appear in the daily listings and are subject to change. Recorded selections from museum concerts air on Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

The annual **Musart Society Meeting** and concert is Wednesday the 6th at 5:30; call ext. 284 for details.

Nexus, *Kim Kashkashian*, and *Yakov Kasman*, all performing next season; and *Oberlin's Stephen Plank*, Sunday the 3rd

19 Tuesday

Highlights Tour 1:30 *CMA Favorites*

20 Wednesday

Gallery Talk 1:30 *A Maya Steele*. Anita Peeples

Members-only Lecture 7:00 *Adventures in Sudan*. Lawrence Berman. \$2 for members and guests

Film 7:00 *Le Million* (France, 1931, b&w, subtitles, 89 min.) directed by René Clair, with Annabella and René Lefèvre. Fluid early musical about a young painter who wins the lottery, then scours Paris for his lost ticket. \$3 CMA members, \$6 others

21 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *A Maya Steele*. Anita Peeples

22 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00. Fee. See Friday the 1st for details

Film 7:00 *Anna* (Russia, 1996, color, subtitles, 99 min.) directed by Nikita Mikhalkov. Oscar-winning filmmaker Mikhalkov (*Burnt by the Sun*, *Dark Eyes*) unforgettably charts his daughter's growth over a 12-year period that also saw the collapse of the Soviet Union. \$3 CMA members, \$6 others

23 Saturday

Stiltwalking Training 10:00–12:30, Saturdays, May 23–June 6. Register during May 16–17 stilt weekend; individuals \$15 with parade pass, \$25 others. Includes stilts, yours after safety training

Batik Workshop 10:00–12:30. Fee. See Saturday the 9th for details

Adult Studio Class *All-day Drawing Workshop*. 10:30–4:00. Intensive class for beginning to advanced students. Instructor, Sun-Hee Kwon. The \$20 fee for CMA members (\$40 for non-members) includes materials and parking. Have your membership number ready when you call ext. 462 to register by the Friday before

Basic Parade Workshop 1:30–4:30. Fee. See Friday the 1st for details

Highlights Tour 1:30 *CMA Favorites*

24 Sunday

Gallery Talk 1:30 *A Maya Steele*. Anita Peeples

Basic Parade Workshop 1:30–4:30. Fee. See Friday the 1st for details

26 Tuesday

Highlights Tour 1:30 *CMA Favorites*

27 Wednesday

Gallery Talk 1:30 *Gifts of the Nile: Ancient Egyptian Faience*. Barbara Kathman (slide talk, limited seating)

Guest Lecture 7:00 *The Magical Material: Ancient Egyptian Faience*, Robert Bianchi, Independent Egyptologist

Film 7:00 *A Nous la Liberté* (France, 1931, b&w, subtitles, 97 min.) directed by René Clair, with Raymond Cordy and Henri Marchand. Two ex-convicts find themselves manufacturing phonograph records in this innovative satire of automation that inspired Chaplin's *Modern Times*. Music by Georges Auric. \$3 CMA members, \$6 others

28 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Gifts of the Nile: Ancient Egyptian Faience*. Barbara Kathman (slide talk, limited seating)

29 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshops 6:00–9:00. Fee. See Friday the 1st for details

Guest Lecture 7:00 *By Necessity or Design: The Use of Faience by Ancient Egyptians*. Diana Craig Patch, Dept. of Egyptian Art, The Metropolitan Museum of Art

Film 7:00 *La Promesse* (Belgium, 1997, color, subtitles, 93 min.) directed by Luc and Jean-Pierre Dardenne. Devastating drama about a teenage Belgian boy who comes into conflict with his loutish father over the exploitation of illegal immigrants. One of the most acclaimed films of 1997. \$3 CMA members, \$6 others

30 Saturday

Batik Workshop 10:00-12:30. Fee. See Saturday the 9th for details

Stiltwalking Training for Paraders 10:00-12:30. Fee. See Saturday the 23rd for details

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 1:30-4:30. Fee. See Friday the 1st for details

31 Sunday

Gallery Talk 1:30 *Gifts of the Nile:*

Ancient Egyptian Faience. Barbara Kathman (slide talk, limited seating)

Basic Parade Workshop 1:30-4:30. Fee. See Friday the 1st for details

Six Special Lectures, Tours and Talks, Hands-on Art

Stop by on Friday the 1st at 7:00 to hear a **Curator's Lecture**, *Making Sense of American Drawings*, by the museum's Henry Adams. On Sunday the 3rd at 3:30, **Philip Pearlstein** (*Female Model on African Stool*, gallery 240) speaks about his work (free for members, \$5 others). Friday the 8th at 7:00, virtuoso Bill Evans offers a **Banjo Performance/Lecture** (tickets \$3 for members, \$6 others). An **Archaeology Lecture** on fifth-century Athenian art is Wednesday the 13th at 7:30, with Thomas Carpenter. And there are **Two Faience Lectures**: Wednesday the 27th at 7:00 is *The Magical Material*, with Egyptologist Robert Bianchi; and Friday the 29th at 7:00 is *By Necessity or Design*, with Diana Craig Patch from the Metropolitan Museum of Art in New York.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday.

On Sunday the 17th is **Family Express** from 3:00 to 4:30. The topic is *Animals of Egypt*. There are regular **Video Programs** as well; a new title begins each Sunday. For information about **Teachers' Workshops** call ext. 469

An **All-day Drawing Workshop** is Saturday, May 23, 10:30-4:00, with Sun-Hee Kwon. Fee of \$20 for CMA members (\$40 non-members) includes materials and parking. Call ext. 462 to register by Friday the 22nd (have your membership number handy).

The renovation of the Armor Court has afforded the museum the opportunity to do important conservation and research on its arms and armor collection. We are also cleaning and restoring a few of our most famous Renaissance and baroque paintings, some of which will hang in the restored Armor Court. In this photo, paintings conservator Marcia Steele works on Jusepe de Ribera's *St. Jerome*. In the background is Zurbarán's *The Holy House of Nazareth*. The Armor Court will reopen in September with five weeks of festivities. Notable among these will be the September 12 benefit hosted by the Women's Council, where you can dine and dance and be among the first to see the renovations. For more information or to request an invitation, call ext 151.



GIFTS OF THE NILE

ANCIENT EGYPTIAN FAIENCE

Tickets and Hours

Get your free tickets through the ticket center at 216-421-7350 (outside 216 call 1-888-CMA-0033). Advance tickets are strongly recommended. Regular ticket prices are \$6 to \$8, with discounts for kids, students, and seniors. A recorded tour is \$3 for members, \$4 others. Open during regular museum hours.

Members Events

Members Party

Saturday, May 9, 7:00-11:00

Enjoy the show and a talk by curator of Egyptian and ancient Near Eastern art Lawrence Berman, plus refreshments, music, and more. Tickets are \$25, \$35 for non-member guests; RSVP to the ticket center. We have reduced the number of tickets per half-hour, so order early. The Egyptian collection will be open as well.

Members-only Slide Lectures

Sunday, May 17 at 3:00

Wednesday, May 20 at 7:00 (recital hall)
"Adventures in Sudan" Hear Lawrence Berman recount an exciting research trip. Tickets \$2 for members and guests, at the ticket center.

Members Days

Saturday, May 9, 10:00-5:00

Mondays, June 8 and 15, 10:00-7:00

View the exhibition (the permanent collection is closed except for the Egyptian galleries). Timed tickets required, at the ticket center.



Sponsored by

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Founders Society and President's Circle



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The **Donor Circles** represent the highest categories of annual giving to the museum. There are five levels: Director's Circle (\$1,000 to \$2,499), President's Circle (\$2,500 to \$4,999), Founders Society (\$5,000 to \$9,999), Collectors Circle (\$10,000 to \$24,999) and Patron Sponsor (\$25,000 and above). In appreciation of their generous support, Circle members are offered exclusive benefits designed to bring them closer to the museum, its collections, and staff. These benefits may include exhibition previews, select membership service, breakfasts with curators, black-tie dinners, and unusual travel opportunities. If you are interested in becoming a Donor Circle member at any level, call Heather Sherwin, manager of individual giving programs, at ext. 153.

As an expression of our gratitude, we acknowledge members of the **Founders Society** and **President's Circle** in this issue. We are grateful for the annual support received from the following members:

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To New Members

There is an amazing amount to learn at the Cleveland Museum of Art. To help you get the most out of your museum experience, we periodically run this column.

The museum owns more than 34,000 original works of art from all over the world. What you see on view at any given time is as much of this collection as our facilities and operations permit us to display. Many works of art are especially light-sensitive and must be kept for most of the time in dark, humidity-controlled storage to preserve them for future generations. We also lend works to other institutions, and we periodically remove from display many works of art in the museum for protective treatment in our conservation laboratories. Typically, a few hundred new works are acquired every year; we display highlights of these acquisitions in the corridor gallery beyond the Museum Café.

The galleries are arranged chronologically. If you start in gallery 201 (at the top of the stairs near the Museum Store), you can either go forward in time from the ancient galleries (Egyptian, Roman, etc.) and move generally clockwise through the museum, or take a right at the top of the stairs into the contemporary galleries and go back in time starting with our newest art. One big exception: The **Asian galleries**, located on the first and lower levels, have their own thematic organization.

Accession numbers appear at the end of the object labels that accompany works of art in the galleries and on captions for illustrations. They refer to the year in which that work of art was acquired (or accessioned) by the museum. Thus, a work numbered 1997.151 (see page 6) was the 151st work acquired in the year 1997. Just before the accession number is a **credit line**, which indicates how the work came into the collection—by gift or purchase. Even though some works of art share titles or change titles, each work in the museum has a unique accession number, so if you ever have a question about a certain work, make sure to have that number handy.

Free maps of the galleries are available at information kiosks throughout the building. They describe generally what kinds of works of art are where and point out the various museum facilities.

Free highlights tours or gallery talks are offered at 1:30 every day and at selected other times. There is no better way to acquaint yourself with the museum collection than to drop in on one of these. Gather in the main lobby and an instructor from the education department will lead you on a 30- to 40-minute trip into the galleries, pointing out the most famous works in the collection (highlights tours) or concentrating on one particular theme. Check your *Members Magazine* or pick up our free monthly *Events* calendar at the museum.

What's Ahead

Call ext. 589 for info on this summer's **Members-only Trip to Washington DC** to see the Calder and Rothko shows.

Mark your kids' calendars: On October 17, the Womens Council sponsors **Medieval Magic and Merriment**, an evening of enchantment and fun for the younger generation of knights and maidens presented in conjunction with the reopening of the Armor Court.

Summer Evenings will be back and better than ever this year, with music, performance, film, educational programs, dining in the outdoor courtyard, and, of course, great art on view every Wednesday and Friday evening all summer long. The summer issue of the *Members Magazine* will have a comprehensive schedule.

Buddhist Treasures from Nara opens August 9, bringing to Cleveland profoundly beautiful works from Japan's Nara National Museum.

Take Note

The **Trideca Society** is sponsoring a talk entitled *Louis Comfort Tiffany and the English Furniture Reform Movement in America* by Milo Naeve, former curator of American art at the Art Institute of Chicago, in the recital hall on Sunday, May 3, at 2:00. Trideca Society members are admitted without charge. Guests are welcome to attend for \$10 each.

The **Young Friends Fundraiser** preview of *Gifts of the Nile* is Friday the 8th, 6:00–9:00. \$45 YF members, \$55 others; call ext. 595.

Our new **Speakers Bureau** sends representatives into the community to present a free 40-minute slide presentation about the CMA, answer questions, and distribute literature about museum activities. One of several initiatives developed for *Convening the Community*, this project aims to bring the pleasure and meaning of art to the broadest possible audience. If you would like to request a speaker, or would like to join the speakers bureau, call ext. 588.

Estate Planning Seminar

Join us on Wednesday, June 17, at 3:30 for a free, members-only seminar on estate planning and tax strategies, led by experts in the field. Learn the basics of wills, trusts, and minimizing the probate process, along with a review of federal and Ohio estate tax rules and charitable planning strategies. Extensive question and answer opportunities. Moderator **Roger L. Shumaker**, a shareholder with McDonald, Hopkins, Burke & Haber Co., L.P.A., is listed in "Best Lawyers in America" and lectures frequently on charitable giving and estate planning.

The speakers are **Emily A. Drake**, senior vice president at McDonald Trust Company and a certified financial planner;

Gary J. Dietsch, a partner at Young & Dietsch specializing in estate and business succession planning; and **Charles L. Ratner**, national director of personal insurance counseling for Ernst & Young and a managing director of the Ernst & Young Center for Family Wealth Planning.

If you would like to attend, please send the form below via fax to 216–231–6565 or mail to Karen L. Jackson, Esq., "Estate Planning Seminar" at the museum. If you would like to learn about the museum's planned giving programs, receive answers to estate questions, or arrange a meeting with Karen Jackson, the museum's senior planned giving officer, call ext. 585.

- ☐ Please reserve ____ places at the Estate Planning Seminar on Wednesday, June 17.
☐ I cannot attend, but send information about remembering the museum in my will.

Name _____

Street Address _____

City, State, Zip code _____

Telephone (best time to call) _____

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www.clemusart.com

Hours
Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
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Café: Closes one hour before museum

Ingalls Library Members Hours
(ages 18 and over)
Tuesday and Thursday 10:00-6:00
Wednesday 10:00-9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by appointment only

Print Study Room Hours
Tuesday-Friday 10:00-11:30 and 1:30-4:45

Membership and Ticket Center
Tuesday and Thursday 10:00-5:00; Wednesday and Friday 10:00-8:00; Saturday and Sunday 10:00-5:30.
\$1 service fee per ticket for phone

orders (\$2 non-members); call 421-7350 or, outside the 216 area code, 1-888-CMA-0033

A Monstrously Good Time

Parade the Circle Celebration
Saturday, June 13

